MASTERPIECES SELECTED

FROM

THE UKIYOYE SCHOOL

Volume III

Masterpieces Selected from the Ukiyoye School

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THE UKIYOYÉ SCHOOL

WITH BRIEF HISTORY OF THE DEVELOPMENT OF THE SCHOOL, BIOGRAPHICAL SKETCHES OF THE ARTISTS, AND SOME CRITICAL DESCRIPTIONS

BY

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MASTERPIECES SELECTED FROM THE UKIYOYE SCHOOL.

VOLUME III.

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PART SIX.

KWAIGETSUDÔ SCHOOL.

Characteristic Features of this School's Productions.

Since the time when Moronobu Hishikawa first raised aloft the standard of the Ukiyoyé school to public admiration, there have appeared many subdivisions of this school: to mention some of them, there were Torii, Nishikawa, Miyagawa, Nishimura, and Okumura, during the period from just before Kyôhô until after that era. It was during that time that Kwaigetsudô appeared among the other artists, presenting to the admiration of Art lovers his consummate brushwork and attractive colouring: but we greatly regret that we cannot be sure about his biography or pursue our researches into minute details which permit of making comparison between these many sub-schools. Yet we shall make one effort, by examining his extant works, to arrive at an approximation, at least, of the relation which this artist bore towards his predecessors or contemporaries. We think he appeared after the artist, Moronobu Hishikawa, and made an effort to cultivate a new field from that which had been exploited by the latter: hence he is likely to have borrowed the style of Itchô Hanabusa, who laboured to originate the true *genre* picture, based upon the canons of the Kanô school but expanded by the addition or mixture of colouring suggested by the designs on garments. It is clear that Kwaigetsudô's brushwork, in its vigorous contour lines, was borrowed from the style of Itchô, and the soubriquet used by him, namely *Nihon Gigwa* (that is, "Japanese Comic Picture") makes us feel that he aspired to be a rival of Hishikawa, who used the title *Yamato yeshi* ("Painter of Yamato Pictures"). Furthermore, the style of Kwaigetsudô's pictures furnished models or suggestive designs to other artists who followed him; as we may see in the productions of Chôshun Miyagawa especially, who—while having a more dexterous hand in technique than Kwaigetsudô—was much influenced by him in the forcible contrast between broad and narrow lines of contour and striking

attitudes of the human figures. We think this assertion will not arouse the vehement disapprobation of other critics. It is to be regretted that his pictures show a lack of harmony by reason of constrained brushwork and the occasional stiffness in the attitude of the figures themselves.

CHAPTER I.

FOUNDER OF THE KWAIGETSUDÔ SCHOOL.

Ankei and Ando.

Upon consulting the book entitled *Ihon Zôho Ukiyoyé Ruikô*, we learn that Kwaigetsudô was a man who flourished during the period extending from the Hôyei to the Kyôhô eras, and was called Ankei, having been popularly known as Genshichi Okazaki. As one of the consequences of the Court scandal which led to the exile, in the 4th year of Shôtoku, of Lady Yeshima who belonged to the Court circles of the Yedo Government, Ankei also was exiled to Ôshima, one of the Seven Isles of Izu, together with Shingorô Ikushima, the actor who had seduced Yeshima. We take this artist to have been the founder of the Kwaigetsudô school. In *Bukô Nempyô* it is stated that Ankei Kwaigetsudô was famous about the Shôtoku period. In *Kwakai Manroku* it is said that he was a man who lived in Asakusa during the Genwa period and that he was the first artist of the Ukiyoyé school in Yedo city. But among his extant works we do not find any that may be traced back to such an old date: we may say, however, that the ideographs "Genwa" are easily mistaken for "Tenwa," because of the close resemblance between 元 and 天. Arguing from the statement in *Koga Bikô*, that Kwaigetsudô lived about the Kwambun period, he would have been, perhaps, well known to the public before Hishikawa. In the book entitled *Seji-dan*, published in the 19th year of Kyôhô, it is stated: "At present Kwaigetsudô, Masanobu Okumura, and others, are known widely." We cannot clearly determine whether the Kwaigetsudô mentioned is Ankei, then in Yedo after his return to the capital from exile, or that it denotes a second Kwaigetsudô; and we cannot discover extant works by such an Ankei: instead, we meet with productions by An-do in tolerable numbers, and the ideographs in the impression of the seal are liable to be misread as Ankei. Moreover, the artists who followed in this school (Kwaigetsudô), for example, Do-han, Do-shû, et als., used seals adapted from An-do; following that of their predecessor, An-do; and there is not a single artist who assumed the ideograph "Kei." We are inclined to think that Ankei may have been a mistake for An-do; and at the same time we infer that the founder of the Kwaigetsudô school must have been An-do. This last conclusion gains strong support from the fact that the artists, An-chi, Do-han, Do-shû, Do-shin, and others, signed their names as disciples of Kwaigetsudô, and that An-do himself wrote simply "Kwaigetsudô An-do."

We give here reproductions of works by An-do: "Dressing the Hair of a Noble Man" (Plate 74.), and "A Man and a Woman Looking at a Book" (Plate 75.). The former bears the signature: "Japanese Comic Picture painted by Kwaigetsudô An-do," and one of the two seals is read "An-do," while the other is illegible. The latter picture is signed "Japanese Comic Picture painted by Kwaigetsudô," and there is an oblong seal bearing three characters which are not perfectly legible; with another, square, seal bearing four ideographs which are read "Comic Picture An-do." The wielding of the brush is delicate and free, devoid of any remarkable stiffness in the style, as is usually seen in the productions of his disciples. In decorative features of the figures and in contrast of colouring in the garments, there is

much loveliness without a trace of vulgarity. For these reasons, we think that the special attributes of coarseness and stiffness in brushwork, pose of figures, and treatment of details, which pertain generally to the Kwaigetsudô school, are developments by following artists and that the founder himself gave no strong impression of these defects.

CHAPTER II.

DISCIPLES OF KWAIGETSUDÔ.

Anchi, Do-han, Do-shin, Do-shu.

We may properly suppose that Kwaigetsudô had several disciples, and we may mention Anchi, Do-han, Do-shin, Do-shû, and others, because of their extant works, and for the further reason that these four artists signed their productions "Japanese Comic Picture painted by.....; a disciple of Kwaigetsudô." Anchi alone sometimes used the epithet "Chôyôdô," which resembles, in calligraphy, the name An-do. Do-han and Do-shû both used a seal bearing the ideographs, "An-do," and Do-shin employed one having the characters, "Kwai-getsu-dô." These four artists go side by side in excellence of technique.

We shall now give selections from the productions of these disciples. From those by Anchi, we have chosen: "A Damsel with a Handkerchief" (Plate 76.); from Do-han's, "A Beautiful Lady Scratching Her Head" (Plate 77.); from Do-shin's, "A Lady Looking Back" (Plate 78.); and from Do-shû's, "A Lady Dressing Her Hair" (Plate 79.). Each stands as a typical example of the individual artist.

Kûmeido, Hakushôken, Shisendô.

Besides the four artists mentioned in the last paragraph who were apparently disciples of Kwaigetsudô, as is clearly established by their signatures; there were three others, namely: Kûmeidô, Hakushôken (Chikanobu Matsuno), and Shisendô Rifû, whose productions certainly resemble the pictures of the Kwaigetsudô school; but whose biographies we are unable to investigate and whom we cannot clearly identify in any way. It is likely that Kûmeidô used the name Nobuyuki also, as we infer from his seal; and Chikanobu Matsuno is mentioned in *Ukiyoyé Bikô* as an artist in the Anyei period. We suppose they must have flourished during Kyôhô to Hôreki, and were contemporary with the four artists previously mentioned. One of these last three, Kûmeidô, affixed the remarks "Japanese Comic Picture" to his productions, thus imitating the four disciples already discussed: this leads us to suppose that he must have been a disciple of An-do or Chôyôdô Anchi. The last one, Rifû, produced works somewhat resembling those by Hishikawa and Nishikawa, and evincing least influence of the Kwaigetsudô school: he attached to his signature: "Yamato Yeshi" and "Shisendô." These things make us feel that he was the latest of all three to appear. We present here: "A Lady Scratching Her Head" (Plate 80.), by Kûmeidô; "A Lady and a Young Girl" (Fig. 59.), by Hakushôken; and "A Lady" (Plate 81.), by Shisendô. These reproductions are, we think, sufficient to show the style and characteristics of each artist.



No. 69. By Gakutatei Masanobu.



PART SEVEN.

TORII SCHOOL.

Torii School.

A subdivision of the Ukiyoyé school was originated shortly after the appearance of the Hishikawa school, and it is known by the name of The Torii School. This is the only subdivision of the Ukiyoyé which survived from the time of the Genroku period; the other old schools having been supplanted by new ones coming down to the Utagawa school which flourished recently The reason for the continuance of this school for such a long time is to be found in the fact that there were some little changes made in the methods, thereby securing for the artists of this particular section a monopoly in making theatrical posters which were so popular that they could not be displaced by the productions of any rivals. Therefore, even to this day, the posters of the Kabukiza theatre in Tokyo, are prepared by artists of this school. Although we do not appreciate the designs of this school, which suggest the contortions of worms, this is an interesting, original style which specially belongs to this school and is distinctly adapted to theatrical posters, being very effective at a distance in attracting the eyes of the common people. This fact must be taken as an important element in the foundation of this school's prosperity.

CHAPTER I.

KIYOMOTO TORII.

Life of Kiyomoto.

The founder of the Torii school, who was called Kiyomoto, was commonly known as Shôshichi. At first he was an actor who took female parts in the Ôsaka theatres. He invented the method of covering the forehead with a purple cap, to hide the hair, and for this he was widely praised. This usage has continued to recent times, the cap being called Yarô-bôshi. Kiyomoto excelled in inventive power as well as in painting, and he prepared the posters for a theatre in Dôtombori, Ôsaka. At that time, internal conditions were peaceful, and the period is known as "Genroku Civilisation," but the centre of culture was gradually transplanted to the eastward, with the result that Yedo city went far ahead, when compared with Kyôto and Ôsaka. These conditions caught the quick eye of Kiyomoto, and he determined to profit from them by going to Yedo; which he did in the 4th year of Teikyô (1687), and at first he painted posters for the theatre, Ichimuraza, in the 3rd year of Genroku (1690). This was the very first step of the Torii artists in securing a privilege in Yedo city which they have long continued to enjoy. The date of Kiyomoto's death had been forgotten, and was not known until quite recent times. Hôjôji, a temple in Asakusa, in whose cemetery the members of the Torii family had been buried, was lately transferred to another part of the city. On that occasion, the tombstone of Kiyomoto were revealed, and this made clear that he died on the 28th day, 4th month, 15th year of Genroku (1702), at the age of fifty-eight. (This is the statement of Mr. Kiyotada Torii.). With this information we may determine the year of Kiyomoto's birth to have been the 2nd of Shôhô (1645), and that it was in the forty-third year of his life that he transferred his residence to Yedo. Moreover, according to the traditions of the Torii family, Kiyomoto married in the 1st year of Kwambun, at the age of seventeen and Kiyonobu is said to have been his second son. We cannot discuss the style of Kiyomoto's painting, since it is likely that none of his productions is now extant; but we may assume that the special features of the Torii school were introduced by this founder. *Kôga Bikô*, quoting from the book entitled *Kagami-ga Iké*, says that Kiyonobu's teacher was named Kiyotaka Torii, but we think that Kiyotaka is a mistake for Kiyomoto.

CHAPTER II.

KIYONOBU TORII.

Life of Kiyonobu.

It is probable that the founder of the Torii school, Kiyomoto, was not well known in Yedo, but in the time of his son, Kiyonobu, the school began to be known widely. For this reason, it is customary to trace the genealogy of the school from Kiyonobu. According to the Torii family, Kiyonobu's common name was Shôbei. He went to Yedo with his father and, under his parent's instruction, came to be an excellent artist. The posters prepared by him for four theatres, and the illustrated programmes from his hand, received from all people marks of

great approval. He was also skilful in painting the portraits of actors, imitating the style of Moronobu Hishikawa, and was especially effective with the portrait of Danjûrô Ichikawa, the first one to use that name. At that time, the Ukiyoyé painting, particularly the pictures connected with the theatre, were restricted to the style displayed by Kiyonobu; therefore one of the several editions of *Ukiyoyé Ruikô* has an inserted phrase: "He is worthy to be called the founder of Yedo-yé."

The contortions of the contour lines, like the twisting of worms, and the shape of the feet, resembling that of a saké-gourd, usually seen in paintings of the Torii school, were probably brought to complete development by this artist, Kiyonobu. Besides these theatrical productions, he prepared illustrations for novels, and from the end of the Genroku period he painted *akahon* and *kurohon* pictures. In *Ihon Zôho Ukiyoyé Ruikô*, it is said: "His style changed in several ways from the middle part of his career." Kiyonobu died on the 28th day, 7th month, 14th year of Kyôhô (1729), at the age of sixty-six. In the 6th year of Genroku, he married. He left one daughter and three sons: the eldest son's name was Kiyomaru.

Extant Works by Kiyonobu.

His productions are preserved till now in no small number. Among the books for which he prepared illustrations are the following romances: *Iro-no Somé-goromo* (4 volumes); *Shibai Iro-kurabé* (at first it bore the title, *Shibai Hyakunin Isshu:* it is stated, in the records of the Torii family, that this was unprocurable in the 6th year of Genroku); *Kôshoku Daifuku-Chô* (5 volumes); *Fûryû Shihô Byôbu* (2 volumes); *Shôjo Gwashô* (2 volumes); *Chôteki Hashi Benkei; Tsuyakotoba Ryôha Shigen* (another title is *Ryôtô Gihin*, 2 volumes); *Yehon Honchô Nijûshikô* (2 volumes); *Yasuna Monogatari* (a black cover book, 1 volume); *Kokon Meibutsu Bakemono Banashi* (2 volumes); etc. Now, as an example, we shall reproduce one illustration (Fig. 60.), from *Honchô Nijûshikô*. His *Tan-yé* and his *urushi-yé* pictures in single sheets are many. We give here "A Beauty and a Little Girl," from the *Tan-yé* (Plate 82.), "Lady Tokiwa; wife of Kiyomori," from the drama, is a representative *urushi-yé* picture (Fig. 61.), and "Fuha Banzayemon," also from a drama, is another (Fig. 62.). We have thus endeavored to present a sufficient variety to show the range of the several types which his pictures display. The picture of a Beauty and a Little Girl playing with *hôzuki*, closely resembles, in its brushwork and pose of the figures, the work of Kwaigetsudô. Kiyonobu signed his pictures: "Pictorial Chamber of Yamato Brushwork," which leads us to suppose that these things were intended to be imitations of the titles: "Yamato Yeshi," used by Hishikawa, and "Japanese Comic Pictures," used by Kwaigetsudô. The picture of Lady Tokiwa somewhat resembles the style of Nishikawa; and that of Fuha Banzayemon depicts the special characteristics of the Torii school in a remarkable way. Kiyonobu's original productions are very rare. We shall now give one, "A Beauty in the Rain" (Plate 83.). This is a work which was produced after he had developed his special traits, as we see from an inspection of the countenance, as well as from the brushwork and designs on the robes.

Pupils of Kiyonobu.

The disciples of Kiyonobu number four: namely, Kiyoshigé, Kiyotada, Kiyoaki, and Chinchô Hagawa (this last one will be mentioned again hereafter). Kiyoshigé excelled in his portraits of actors, especially those of The Second Danjûrô Ichikawa. He prepared illustrations for *Urashima Shichisé-no-mago, a kurohon* (3 volumes). Kiyotada, commonly known as Tôjirô; he was admirable in colouring and there are some of his single-sheet pictures extant even to-day. We give here one example: "Yoichi Munetaka Nasuno," a *urushi-yé* picture (Fig. 63.). From among his pupils came Tadaharu. In some traditions it is said that Kiyoshigé and Kiyotada were pupils of Kiyomasu. Although Kiyoaki is known to have been an expert in drawing actors' portraits, yet his productions are extremely rare.



Fig. 60. From Hokusō Nyūshitsu.



Fig. 61. Lady Tokiwa, Utsushi-yé.

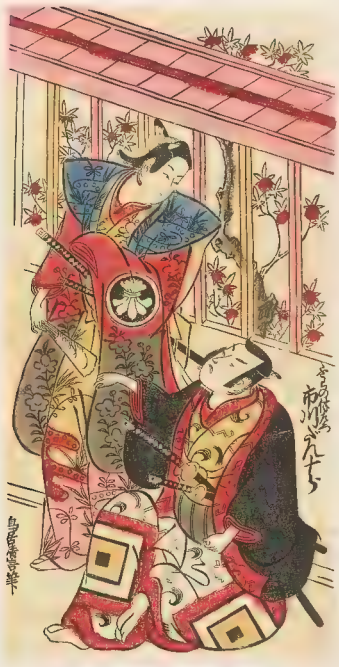


Fig. 62. Fuha Banzayemon, Urushi ye



Fig. 63 Yoichi Nasuno, Urushi ye

CHAPTER III.

KIYOMASU TORII.

Kiyomasu Torii.

Kiyomasu, the eldest son of Kiyonobu and commonly called Shôjirô, studied art under the tuition of his father, and was successful in making theatrical posters, as well as in the style known as *akahon*, also lacquer pictures, *nishikiyé*, and illustrations for popular literature. He died, on the 2nd day, 12th month, 13th year of Hôreki (1763), leaving four sons and six daughters. His eldest son (according to *Ukiyoyé Gwajinden*, he was called Hanji; but other authorities on Ukiyoyé matters affirm that Hanzô was the familiar name of Kiyomitsu) and the third son, Shôshirô (*Ukiyoyé Gwajinden* calls him Shirô) died in youth; therefore the second son inherited the father's estate.

Extant Works by Kiyomasu.

The novel for which he made illustrations, according to *Aohon Nempyô* was *Nanshoku Kagami* (2 volumes). The biographical records of the Torii family add the following books: *Tabako Koino Nakadachi* (2 volumes); *Shôjô Sakaya* (a *kurohon*, 3 volumes); *Kaniwa kané Saruwa Sakayé* (a *kurohon*, 1 volume). Besides these, he left a goodly number of *akahon* and lacquered pictures. In his day, the art of wood-cut printing must have been greatly developed; and some pictures, which lead us to suppose they were productions of his elder years, display an antique and simple taste, after the pattern of the refined Ukiyoyé or *nishikiyé*. This kind of picture shows lovely and harmonious tones of brushwork when compared with *akahon* and lacquered-style painting by the same artist. This may possibly be due to the improvement that had taken place in the art of printing from wooden-blocks. As an example, we reproduce here, "Beauties and Young Girls," in a set of three sheets (Plate 84.), and a picture of Kôshirô Matsumoto, an actor (Fig. 64.).

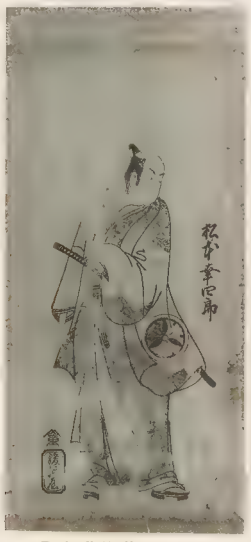


Fig. 64. Kôshirô Matsumoto, Actor.

Original pictures by Kiyomasu are very rare. Although it is said, in *Ihon Zôho Ukiyoyé Ruikô*, that a framed picture, from his hand, Sukeroku, a theatrical scene, used to hang in Benzaiten Shrine, on the shore of Shinobazu pond, it is not to be found now. Here we shall give a perspective picture which represents a conjurer playing in a hall (Plate 85.), by which we may see his special method of treating the human countenance and his system of perspective adopted from the European method of drawing, which, although betraying certain inaccuracies, was of prevailing infuence at that time. As we have been unable to obtain a good specimen of Kiyomasu's original pictures, we give here one of "A Beauty" (Plate 86.), which is attributed to him, hoping to render some further assistance in research by it. If this picture was really done by him, as tradition says, we shall find that his style of workmanship was borrowed from that of the Kwaigetsudô school, as has been noticed already in discussing the picture, "A Beauty and a Young Girl," by Kiyonobu, for not only does its skill in technique approximate that of other artists of the Kwaigetsudô school, but there is no other member of the Torii school who can surpass it except one, that is Kiyonaga.

CHAPTER IV.

CHINCHÔ HAGAWA.

Life of Chinchô Hagawa.

Chinchô Hagawa was commonly known as Bengorô Ôta. His real name was Okinobu, and he sometimes called himself Kwaijôsai. In his later life he used the name, Sandô-kûkwan-koji (*Meijin Kishinroku* makes it Senkwan instead of Kûkwan). Chinchô was the name he used as a *genre* painter. He was a native of Kawaguchi village, Saitama county, Musashi province. He had an ancestor who was named Katamitsu and after three generations, Katashigé, Katasugu, and Toshinao, the family came to the time of Chinchô's father, Naotomo. According to *Yensekizasshi*, this Naotomo was the uncle of the grandfather of Bakin, a famous novelist. Chinchô is said to have been the youngest son of Naotomo. In early life he went to Yedo city, where he studied art under the tuition of Kiyonobu Torii. He did not neglect military training, for he was a *samurai* by birth although he himself had no feudal lord. Moreover, he was a man of polite deportment, being always dressed in *kamishimo*, the ceremonial garment of the gentry, even when taking a trip or merely walking about. Hence, he is said to have been such a man as was rarely to be seen among the Ukiyoyé artists. He never married but lodged in the family of Fujiwara, a military attendant of the Lord of Shimofusa province. *Koga Bikô* gives the name as Fujinuma, instead of Fujiwara. Chinchô's pictures began to be praised by people from the time of Kyôhô. He drew illustrations for a book relating to the theatre, for a Guide-book to Yoshiwara, for novels of the *akahon* type, and for romances intended for *jôruri* recitation. *Yensekizasshi* describes him as follows: "It happened once that a certain bookseller besought Chinchô to come and live near him in the city and to paint pictures for print, assuring him that they were certain to yield him the means with which to live comfortably; but the artist declined the proposal very emphatically, saying; 'Poverty is the normal condition for a *samurai* like me. The person who is supported by others will be afraid to stand in front of other men. Why should I bend my body to earn the salary of rice (fifty *shô*)? Why should I sell my hand to obtain daily food from you?' So in that day he did not take a fancy to painting and never wielded his brush for the sake of money. On the contrary, when the time came that he turned his attention to picture painting, he did not refuse

to execute any picture that might be asked of him, even theatrical posters." From this narrative, we may imagine Chinchô's nature. He died on the 22nd day, 7th month, 4th year of Hôreki (1754), in the home of the Fujiwara family, at the age of seventy-six. His epigram, spoken at the time of his death, was; "Now there is left but one leaf on the Tree of Life and that is withering away!" He once offered a framed picture, painted by himself, to Inari shrine at his native place. He also gave his portrait, by his own hand, accompanied by a roll of records, to Jirô, son of Tsunenao, his nephew who inherited the family possessions. His extant productions are rare. He prepared illustrations for *Marukagami* (printed in the 5th year of Kyôhô; a plate is reproduced in *Yensekizasshi*); *Mankaisetsuyôshû*; *Yaoya Oshichi Yedomurasaki*: the latter being intended for *jôruri* recitation. He had three disciples: Tôsui, Wagen, and Motonobu; each of whom assumed the name of Hagawa. Tôsui drew illustrations for picture-books relating to the theatre, for a guide-book to Yoshiwara, and for romances intended for *jôruri* recitation. It is said that he painted a picture of a dragon and angels on the walls of the temple, Kannôji, at Yanaka, Yedo. Among the books for *jôruri* recitation, illustrated by Motonobu, we may mention: *Yoshitsuné Ôshû-ochi*, and *Seikaigunki*. We have no information about the productions of Wagen.

CHAPTER V.

KIYOMITSU TORII.

Life of Kiyomitsu.

Kiyomitsu, the second son of Kiyomasu, is commonly known as Kamejirô, but several authorities on Ukiyoyé pictures say that his name was Hanzô, and we have learned, from authentic records possessed by the Torii family, as well as from the register of deceased parishioners, kept by the temple, Hôjôji, that the eldest daughter of Kiyonobu had a son named Hanzaburô who died on the 3rd day, 6th month, 6th year of Kwansei (1794), and who earned his living by making *samisen*, not as an artist. Therefore, the writers on Ukiyoyé history, for example, those in *Ukiyoyé Ruikô*, have confused this Hanzaburô with Kiyomitsu and say, somewhere, that Kiyomitsu was unsuccessful in the art of painting and had to eke out a living by *samisen* making. These are all wrong, as we may easily suppose, for Kiyomitsu was skilful in painting after the style of his family's school, having been taught by his father, and, besides, he has left theatrical posters as well as many illustrations for works of popular literature, and single-sheet pictures. According to the traditions preserved in the Torii family, he was an inventive man and designed a way to add mother-of-pearl with a metallic lustre to his pictures representing the new moon in theatrical posters; these pictures received much praise from people generally, because of their originality. As the play at that time was liberally patronised, these designs for representing the moon with mother-of-pearl became a happy custom which has continued down to a time quite recent. Kiyomitsu died on the 3rd day, 4th month, 5th year of Temmei (1785), at the age of fifty-one. Kiyonaga, a pupil of Kiyomitsu, succeeded in the professional line of the family.

Extant Productions of Kiyomitsu.

There are many short novels in the *kurohon* and *kibyôshi* classes of literature, which were illustrated by Kiyomitsu, and single-sheet pictures by him are yet to be found in considerable number. By the development in the art of wood-cut printing, the smoothness and delicacy of these is decidedly superior, when compared with pictures by Kiyomasu and

other producers, and, moreover, they make us feel that there had occurred some change in the characteristics of these pictures, especially noticeable both in the tone of the brushwork and in the shape; perhaps because they were influenced by the Katsukawa school. We give here, as an example, a picture of an actor impersonating a female character (Fig. 65.).



Fig. 65. Actor.

Pupils of Kiyomitsu.

Consulting *Ihon Zôhô Ukiyoyé Ruikô*, we find that Kiyomitsu had the following six disciples: Morotada, Kiyotoshi, Kiyonaga (particulars will be given hereafter), Kiyohidé (清英 whose common name was Hidésaburô, an illustrator of popular literature), Kiyotsuné (who will be discussed later), and Kiyohidé (the "Hidé" of this name is written with a different ideograph from the previously mentioned Kiyohidé, i.e. 清秀, although they may be one and the same person). But the book entitled *Torii Gwakeifukô* tells us that Kiyomasa, Kiyoyasu, Kiyoyuki, Kiyotoshi, Kiyomochi, Kiyotoki (The Second), and Morotada, were pupils of Kiyonaga; and besides Kiyohidé, and Kiyotsuné (The Second), mentions Kiyohiro, Kiyoharu, Kiyokatsu, Kiyotsugu, Kiyosada, Kiyohisa, Kiyofusa, Kiyotada (The Second), Kiyotoki (The First), and Kiyomoto (The Second), as disciples of Kiyomitsu; while nothing is said about Kiyohidé. The annalist of *Ukiyo Gwajinden*, in affirming his narrative as the result of consultation with the Torii family, mentions the pupils of Kiyomitsu, as follows: Kiyotsuné (The Second), Kameji Matsuya, and Kiyonaga, adding these names and connecting them with the line containing the following-named artists; Kiyokatsu, Kiyotsugu, Kiyosato, Kiyomasa, Kiyosada, Kiyohiro, Kiyotoki, Kiyomasa, Kiyoyuki, and Kiyotoki (The Second), as having been also disciples of Kiyomitsu (perhaps being mistaken as to the conjoining line) and at the same time, although contradictory, says that the artists after Kiyokatsu were pupils of Kiyonaga. Again, *Ihon Zôhô Ukiyoyé Ruikô* gives the disciples of Kiyonaga, as follows: Kiyokatsu, Kiyotsugu, Kiyohisa, Kiyosada, Kiyohiro, Kiyotoki, Kiyoshigé (The Second), Kiyomasa, Kiyoyuki, Kiyomoto, Kiyotané, and Kiyominé; twelve in all. We are puzzled to determine which account we should follow. But the fact that *Torii Gwakeifukô* gives as disciples of Kiyomitsu those artists whom other authorities say were pupils of Kiyonaga, may be explained by bearing the following condition in mind: some of the artists who had been studying under

Kiyomitsu, after that teacher's death, probably continued to work under the tuition of Kiyonaga. We think it was this combination of events which led to the apparent confusion.

CHAPTER VI.

KIYOTSUNÉ TORII.

Life of Kiyotsuné.

Kiyotsuné is an important artist, whose name should stand alongside of Kiyonaga's among the disciples of Kiyomitsu in establishing the fame of the Ukiyoyé School of Painting. Kiyotsuné, whose common name was Daijirô, was a son of Izayemon Nakashimaya, a publisher of theatrical programmes. *Torii Gwakeifukô* mentions one Kiyotsuné among the pupils of Kiyonobu, and another Kiyotsuné who studied under Kiyomitsu, as a second one. *Aohon Nempyô* quotes a tradition that Kiyotsuné was a disciple of Kiyonobu. But we cannot make out clearly the biography or determine exactly as to the productions of this so-called first K iyotsuné, mentioned in *Torii Gwakeifukô*. After investigating as to the date and style of painting of Kiyotsuné, in single-sheet pictures and illustrations for popular literature, we are disposed to decide that all came from the hand of one and the same artist. Are we handing down the productions of one or of two artists, each of whom bore the name Kiyotsuné? Is Kiyotsuné who was known as a pupil of Kiyonobu, and sometimes as a disciple of Kiyomitsu, in truth but one person? It is not easy to give a positive answer. But from the fact that we always notice in the works alleged to be by Kiyotsuné, a resemblance to the productions of both Kiyomitsu and Kiyonaga, in the date and style of brushwork (that is, the antique and simple pictures in single-sheets, widely different from the red or lacquered style of picture, familiar among the works of both Kiyonobu and Kiyomasu), we think it may safely be asserted that the name of Kiyotsuné is limited to but one artist who had been under the instruction of Kiyomitsu. Moreover, the dates for publication of the popular literature illustrated by Kiyotsuné, fall after those of Kiyomitsu, in all cases: these things also tend to show that our conclusion is not wrong.

Extant Works by Kiyotsuné.

Kiyotsuné is said to have been the last of the illustrators for *kurohon*. A large number of books, including *kurohon*, *kibyôshi*, and story-books,—among them some both as regards text and illustrations as well,—and especially the greater part of the *kibyôshi* published in the 5th year of Ansei, came from the hand of Kiyotsuné. He also painted single-sheet pictures which are now to be seen in no small number. Upon examining his productions, we find that the special canons of the Torii school are not followed with remarkable consistency, as he was likely to have been influenced by the technique of Kiyonaga. We reproduce here, two of his single-sheet pictures, as examples of his brushwork, namely "Shigenoi, a scene from the play Sendaihagi," as performed by the actor, Rikô Nakamura (Fig. 66.); and "Chiyo, the wife of Matsuwô, in the drama, Tenarai Kagami," impersonated by the actor, Noshio Nakamura (Fig. 67.).



Fig. 66. Saigenoi, Theatrical Picture.



Fig. 67. Chiyo, Theatrical Picture.

CHAPTER VII.

KIYONAGA TORII.

Characteristics of Kiyonaga's Method.

Of all the artists who belong to the Torii school, Kiyonaga is the most excellent in technique. Although we can hardly detect the fully developed specialities of the Torii method in Kiyonaga's productions, yet we must admit that he seems to have brought to completion that special tendency in the style of painting which had appeared in the time of Kiyomitsu, and which was cultivated after then, so that he exerted considerable influence upon contemporary Ukiyoyé artists, including Shunchô, Yeishi, and others. The brushwork displayed in the handsome and clear countenances is admirable; the poses are effective, and the smooth sweep, which traces the lines of the folds in the garments, is adroitly carried out as his own special achievement which may justly claim to rival the work of Shunshô and Utamaro. In truth, we may commend Kiyonaga as one of the greatest exponents of the Ukiyoyé painting, and therefore he is said to have been the re-founder of the Torii school.

Life of Kiyonaga.

Kiyonaga, if we follow the traditions preserved by the Torii family, was commonly known by the the name of Ichibei Sekiguchi. Most writers upon art-history give his family name as Seki, which certain other annalists say is wrong. But in the preface to *Yehon Monomi-oka*, written and illustrated by him, he signs his name as Kiyonaga Seki, but the impression of the seal added to the signature proves that, in reality, the name was Seki-guchi; Seki being merely an abbreviation, as there were not two different names. Shinsuké, his given name, according to another tradition, seems to have been used before he took Ichibei for his personal name; this statement is made upon the

authority of the annalist of *Aohon Nempyô*. We know that he had assumed the name, Ichibei, in the time of Kwansei, for he affixed the signature, Ichibei Torii, to a framed picture which he presented to the shrine, Ôji Gongen, that he executed in the winter of the 11th year of Kwansei (1799). According to the traditions of the Torii family, he was born at Uraga, Sagami province, and was a son of Jûyemon Awaya. Going to Yedo, he became a manager for a tobacconist, but subsequently opened a bookseller's shop in Shiba, under the name of Ichibei Shirakoya. But, on the authority of *Ihon Zôho Ukiyoyé Ruikô*, *Aohon Nempyô*, etc., it is said that the person who owned the bookseller's shop, known as Ichibei Shirakoya, was the father of Kiyonaga, not Kiyonaga himself. This artist studied under Kiyomitsu, and in early life painted after a style resembling that of Hishikawa. After middle life, he made an effort to accomplish a new style of his own, making many varieties of design until he at last achieved excellent success. From the time of the Anyei period, his works in single-sheet pictures and illustrations for popular literature began to meet with the approbation of society. He was especially good in drawing the pictures of women and warriors, and is known to have given great attention to wood-cut printing, with the result that he devised an original method to show ladies' garments in several colours, with a thin, transparent blue robe put over them. As his teacher's estate had been inherited by Kameji, son-in-law of Kiyomitsu, who could not continue the professional work of preparing theatrical posters, Kiyonaga was besought to continue his master's professional title; but that request Kiyonaga declined emphatically, as it seemed to be usurping the profession of his instructor's family. About the 5th or 6th year of Temmei (1785–86), there being no alternative, the professional line was entrusted to Toyoharu Utagawa, but this was not successful; many mistakes arising in the matter of lists of actors who were making their first appearance on the stage. The managers of the theatres persuaded Kameji to consent to prepare theatrical posters, and then Kiyonaga made an agreement with Kameji whereby he agreed to let himself appear as the fourth generation of the Torii family in the artistic line, while he gave instruction in art to Shônosuké, a son of Kameji born that year, in order that this child might take his place as the fifth generation in the professional line of the Torii family. From that time, Kiyonaga painted theatrical posters and, it is narrated in the traditions of the Torii family, he did not allow his own son, then twelve years of age, to learn painting. Kiyonaga died on the 21st day, 5th month, 12th year of Bunkwa (1815), at the age of sixty-four, and was succeeded by his pupil, Shônosuké Kiyominé, whose name appears as the fifth in the line of the Torii school.

Extant Pictures by Kiyonaga.

The productions of Kiyonaga, which are now to be seen, are abundant in number, for his brushwork was so highly appreciated that he was called upon by society to supply a large demand. We shall give some examples to show the style of his illustrations for novels, as well as his single-sheet pictures. The following-named reproductions afford a brief aspect of his brushwork; Okaji, the wife of Danshichi, as impersonated by the actor, Rikô Nakamura (Fig. 68.); two oblong pictures of Beautiful Ladies (Plates 87. and 88.); "Ushiwakamaru and his Mistress, Jorurihimé" (Plate 89.). The last one is a triptych, and displays Kiyonaga's unrivalled ability in brilliancy of colouring and clean-cut work. But even these pictures just mentioned, do not yet exhaust the whole range of Kiyonaga's excellent versatility. We now add two compositions from his original works: these are: first: "The Recreation of Men and Women" (Plate 90.), and second: "A Beauty Facing the Wind" (Plate 91.). These will help, with the reproductions from wood-prints, to arrive at a reasonably clear comprehension of this artist's skill in his profession. The former examples excel in pleasing effects; the latter in force.

Kiyonaga's Pupils.

As we have already said, it is difficult to differentiate the disciples of Kiyonaga from those of Kiyomitsu. This embarrassment is due to the conflicting opinions expressed by the several annalists. In the list which we submit, we follow the authority of *Zôho Ukiyo Gwajinden.*

Kiyominé; details will be given hereafter.

Kiyokatsu.

Kiyotsugu, whose common name was Keijirô.

Kiyohisa.

Kiyosada, who had another, common name, Yasuzô.

Kiyohiro; commonly known as Shichinosuké. He died while still a young man, in the 5th year of Anyei (1776); but his single-sheet pictures are frequently to be seen even now. We present here one example of his work: a picture of Oman Nakahashi, a dramatic character, impersonated by the actor, Tomijûrô Nakamura (Fig. 69.). The excellent technique which it displays compels us to admit that the artist was an expert among his fellow-disciples.



Fig. 68. Okaji, Theatrical Picture.

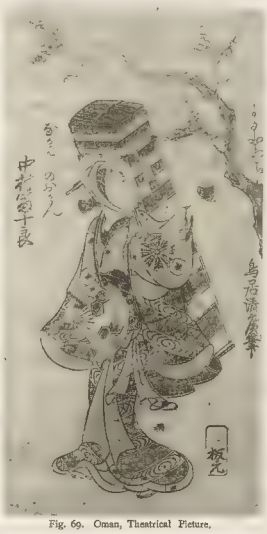


Fig. 69. Oman, Theatrical Picture.

Kiyotoki; commonly called Kinzaburô. In *Ruikô Keifu* are mentioned two different Kiyotoki and also *Ukiyo Gwajinden* describes Kiyotoki The Second, as Kiyotoki's fellow student. However, *Torii Gwakeifukô* says Kiyotoki The First is a pupil of Kiyomitsu, while Kiyotoki The Second, a pupil of Kiyonaga.

Kiyoshigé. An odd edition of *Ukiyoyé Ruikô* alone gives the name of this artist. Undoubtedly he was the second of the name.

Kiyomasa; commonly known as Tamekichi. He was expert in painting portraits of actors, especially those of Kôshirô Matsumoto, Sôjûrô and Tomijûrô Nakamura.

Kiyomoto; who was known by the common name, Kinjirô, or—according to another tradition—Saburosuké: at one time he assumed the name of Sekkôsai. Although the date of his death is unknown, he must have reached a ripe old age, for he gives his age as seventy one on the picture of Gorô Yanoné, presented by him to Ushinogozen shrine, at Mukôjima. We give here one reproduction from his original pictures. It represents "A Lady Under the Blossoms" (Plate 92.), and shows the artist's command of his teacher's influence. The picture which we reproduce, was done in the so-called pure Torii style, such as may be seen in the picture of Gorô Yanoné.

Kiyoyasu. This name is given in *Torii Gwakeifukô*.

Kiyosato: given in both *Torii Gwakeifukô* and *Ukiyo Gwajinden*.

CHAPTER VIII.

KIYOMINÉ TORII (THE SECOND KIYOMITSU).

Life of Kiyominé.

Kiyominé Torii, a son of Kameji Matsuya, was commonly called Shônosuké in his youth, but afterwards assumed his father's name, Kameji. When Kiyonaga took his place as the fourth in the artistic line of the Torii school, having been a pupil of Kiyomitsu, he promised Kameji Matsuya to make Shônosuké his successor; that is to say, the fifth in the genealogical line. In the 7th year of Kwansei (1795), Shônosuké, at the age of eight, became a pupil of Kiyonaga, to learn the method of painting which had been handed down from his forefathers, and he called himself Kiyominé. During the Bunkwa period, Toyokuni Utagawa was attracting great attention from all people; therefore Kiyominé began to paint single-sheet pictures and illustrations for popular literature, after the style of Toyokuni. When his teacher, Kiyonaga, died, in the 11th month, 12th year of Bunkwa (1815) Kiyominé assumed for himself the title of The Second Kiyomitsu, as if he were the first successor to that illustrious predecessor, and sometimes he used the name, Seiryûken. From that time he discontinued the preparation of pictures for printing and turned his whole attention to making theatrical posters and programmes, and in his method of painting he made special effort to imitate the productions of Kiyonobu and Kiyomasu, by introducing a forcible style into his brushwork. During the Bunsei period, it happened that the theatre, Ichimuraza, entrusted the painting of posters to Kunisada Utagawa; but finding that the theatre was losing its patrons, again induced Kiyominé to resume his professional connection with the theatre. In the last years of his life, Kiyominé lost the sense of hearing. He died, at the age of eighty-two, on the 21st day, 11th month, 1st year of Meiji (1868). He married in the 2nd year of Bunsei, and had one son, Kiyoyoshi (appears hereinafter), another, Kiyokuni (whose common name was Wasaburô, died on the 28th day, 1st month, 2nd year of Ansei, 1855, when he was twenty years old), and two daughters. Kiyominé's estate was inherited by Kiyoyoshi.

Extant works by Kiyominé.

Kibyôshi illustrated by him amount to more than ten in number. Framed pictures by him are to be seen now rather frequently: for example, "The Priest Nichiren Shônin," in a small building, decorated with pictures, at Horinouchi; the picture of Sukeroku at the temple, Taishakuten at Shibamata; the picture of Yuranosuké, in a chapel, Daishi-dô, at Nishiarai; the same picture in the temple, Shunkeiji, at Oshiagé; the picture of Tokimuné Asahina, in the shrine of



Fig. 70. From Sketches from Nature of Foliage, Flowers, and Insects

Hachiman, at Fukagawa, and the picture of "Dancers" in the shrine of Kishibojin at Zôshigaya. We now reproduce the last mentioned one (Plate 93.), to show Kiyominé's type of picture, upon which he laboured zealously in an effort to restore the productions of the Torii school to the rank they had held in the time of his ancestors. The "Dancers:" mentioned already, are auspicious events, performed at intervals of sixty years, accompanying the Saruwaka dancing, at the theatre, Nakamuraza; but sometimes they are given in case the management of the theatre changes hands. The picture which Kiyominé painted was to depict a performance in female costume, and the three actors who took part in it, were named Shûka Bandô, Tamasaburô, and Kichiya. We are told that this picture was again painted on silk of large dimensions, but we cannot determine clearly where the picture is now preserved. We have been informed about these matters by Mr. Kiyotada Torii, who is now living. A small book, containing sketches by Kiyominé and entitled "Sketches from Nature of Foliage, Flowers, and Insects," is preserved by the Torii family. As these sketches are helpful in making us understand how this artist studied painting, we have taken a section of the book for reproduction here (Fig. 70.).

Pupils of Kiyominé.

According to the list given in *Torii Gwakeifukô*, Kiyominé's disciples were; Kiyoyuki, Kiyoyasu, Kiyomasa, Kiyotané Tokuda, The Third Kiyotada (of whom details are given hereafter), and Kiyosada. We shall now give a brief account of their lives.

Kiyoyuki; whose common name was Hanjirô. As he, among his fellow-students, displayed the most excellent technique, Kiyominé took a fancy to him, chose him for his son-in-law, and gave him the name of The Second Kiyominé. He died on the 9th day, 10th month, 3rd year of Keiwô (1867), at the age of thirty-two.

Kiyoyasu; whose common name was Torajirô. He died during the Bunsei period.

Kiyomasa. He took Kawataké as his family name, although his real family name was Yamaguchi. He was a native of Ôsaka. Subsequently, he entered the studio of Shigenobu Yanagawa, altering his name to one quite different, Ryûtei Shigeharu Kiyokawa.

Kiyotané. His common name was Motozô Tokuda. He did not like to follow his father's profession, that of a practicing physician, and therefore he opened a shop for the sale of printed pictures and popular novels about the time of the Great Restoration (1868), and besides he painted small pictures. Afterwards, he became a pupil of Kiyominé to develop his artistic skill in Ukiyoyé painting. He made many kinds of popular programmes and illustrated picture-books abundantly. He died on the 18th of November, 23rd year of Meiji (1890), at the age of sixty-one.

Kiyosada; commonly known as Chôhachi Saitô, although he was born in the Watanabé family. In youth his personal name was Matsujirô. He took lessons in painting from Kiyominé and from Kunisada Utagawa: hence his name Kiyosada. Subsequently he made a professional engagement with the Hisamatsuza theatre (the name was afterwards changed to Chitoseza, and then to Meijiza). He died on the 14th of February, 34th year of Meiji (1901). Mr. Kiyotada Torii, now living, is a son of this artist.

CHAPTER IX.

KIYOTADA TORII.

The Second and The Third Kiyotada.

The first Kiyotada is mentioned briefly in the paragraph given to Kiyonobu. The Second Kiyotada, according to the traditions of the Torii family, was a pupil of Kiyonaga. In the early part of his career, he was known by the name of Kiyemon Yamaguchi, and was the proprietor of a chemist-shop, where he sold popular remedies. The Third Kiyotada was a son of the Second of the name, and having inherited his father's estate, he gave to his shop the name of San-rai-dô, because the principal medicine sold by him was called San-rai-tô. He studied painting under Kiyominé's guidance and, besides, he is said to have been an excellent calligraphist, following the

canons of the Kantei school. He died on the 15th day of June, 8th year of Meiji (1875), when he was fifty-nine years old. An excellent example of The Second Kiyotada's work is preserved by the Torii family,



Fig. 71. A Beauty under a Willow-tree.



Fig. 72. From Sketches of Birds and Animals

and we have taken it for reproduction. It represents "A Beauty under a Willow-tree" (Fig. 71.). In artistic skill it can by no means approach the productions of Kiyonaga; but, nevertheless, it is worthy of praise for its delicacy. From the extant works of The Third Kiyotada, also held as treasures by the Torii family, we have chosen one which displays his characteristic manner of treating his subject. The work which we have selected, is a roll of sketches of Birds and Animals (at the end of the roll is this legend: "Auspicious day, 9th month, 4th year of Keiwô, by Kiyotada"). Our reproduction is but one part of the roll (Fig. 72.).

CHAPTER X.

KIYOYOSHI TORII (THE THIRD KIYOMITSU).

Life of Kiyoyoshi.

Kiyoyoshi was a son of Kiyominé, and took his place as the sixth generation of the Artistic line in the Torii family. He was commonly called Yeizô, and in his younger days, Kamejirô. He was born on the 14th day, 12th month, 3rd year of Tempô (1832), and was taught the principles of art by his father, Kiyominé, but his productions were limited to theatrical posters and programmes. After the death of Kiyominé, he once more revived the name of Kiyomitsu, and styled himself The Third Kiyomitsu. He died on the 19th of August, 25th year of Meiji (1892). He married in the 5th year of Meiji, and had two sons and four daughters, but all of his children died in youth, save the second daughter, consequently the place of the seventh generation in the artistic line of the Torii family was taken by Mr. Kiyotada Torii, now living, who is a son of Kiyosada, a pupil of Kiyominé. Extant works of Kiyoyoshi may be seen now; for example, the framed picture of Yuranosuké in the shrine of Kanda Myôjin.

PLATE 74.

DRESSING THE HAIR OF A NOBLE MAN.

BY KWAIGETSUDÔ AN-DO.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 3 inches by 1 foot 9 inches.

Owned by Mr. J. S. Happer, England.

(See Page 76.)

PLATE 11.

DRESSING THE HAIR OF A NOBLE MAN.

BY KWAMBESUDO AN-DOO.

From a painting in colours on silk; mounted as a kakemono

Size of picture 3 feet 3 inch s by 1 foot 9 inches

Owned by Mr. J. S. Happer, England.

See Page 70



PLATE 75.

A MAN AND A WOMAN LOOKING AT A BOOK

BY KWAIGETSUDÔ AN-DO.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 3 inches by 1 foot 9 inches

Owned by Mr. Yôjirô Kuwabara, Kôbé.

(See Page 76.)

PLATE 25





PLATE 76.

A DAMSEL WITH A HANDKERCHIEF.

BY CHŌYŌDŌ ANCHI.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 3 feet 8⅜ inches by 1 foot 4 inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 77.)

PLATE 76.

A DANSEL WITH A HANDKERCHIEF

BY CHŌSHUN HOSHI

From a painting in colours on paper, mounted as a

Size of original, 3 feet 8¾ inches by 1 foot 4 inches.

Owned by Mr. Hideo Takamine, Tokyo.

See Page





PLATE 77.

A BEAUTIFUL LADY SCRATCHING HER HEAD.

BY DO-HAN.

From a painting in coloures on paper; mounted as a *kakemono*.

Size of original: 3 feet 6¾ inches by 1 foot 7¼ inches.

Owned by Baron Ryūichi Kuki, Tokyo.

(See Page 77.)

PLATE 77.

A BEAUTIFUL LADY SCRATCHING HER HEAD.

BY HO-HAN.

From a painting in colours on paper, mounted as a [illegible]

Size of original, 3 feet 6½ inches by 1 foot 7⅛ inches.

Owned by Baron Ryūichi Kuki, Tokyo

(See Page 77.)





PLATE 78.

A LADY LOOKING BACK.

BY DO-SHIN.

From a painting in colours on silk; mounted as a *kakemono*.
Size of original: 3 feet 11½ inches by 1 foot 6 inches.

Owned by Mr. Denzaburô Fujita, Ôsaka.

(See Page 77.)

PLATE 75

A LION DOMINATED BY A

BY DOSSIUS

(See Page 277)



PLATE 79.

A LADY DRESSING HER HAIR.

BY DO-SHÛ.

From a painting in colours on paper; mounted as a *kakemono*

Size of original: 2 feet 9¼ inches by 1 foot 4 inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 77.)

PLATE 70.

A LADY DRESSING HER HAIR

BY DOSHU.

From a painting in colours on paper, mounted as a kakemono.

Size of original: 2 feet 9¾ inches by 1 foot 4 inches

Owned by Mr. Hideo Takamine, Tokyo

(See Page 77)





PLATE 80.

A LADY SCRATCHING HER HAIR

BY KŪMEIDŌ.

From a painting in colours on paper; mounted as a *kakemono*.
Size of original: 3 feet ½ inch by 1 foot 3¾ inches.

Nwned by Mr. Hideo Takaminé, Tokyo.

(See page 77.)

PLATE 80.

A LADY SCRATCHING HER HAIR

BY KŌMEIDŌ.

From a painting in colours on paper; mounted as a [illegible]

Size of original: 3 feet ½ inch by 1 foot 3¾ inches.

Owned by Mr. Hideo Takamine, Tokyo.

(See page 77.)



PLATE 81.

A LADY.

BY SHISENDŌ RIFŪ.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 3 feet 4¼ inches by 1 foot 4¼ inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 77.)

PLATE 94.

A LADY

BY SHERWOOD KIRBY.

From a painting in colours on paper mounted on a Mahogany

Size of original: 3 feet 1½ inch x 2ft 1 foot 1½ inch x

Owned by Mr. Hilton Tallmadge, Toledo



PLATE 82.

A BEAUTY AND A LITTLE GIRL.

BY KIYONOBU TORII.

From a coloured print.

Size of original: 1 foot 10 inches by 1 foot.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 81.)

PLATE 52.

A BEAUTY AND A LITTLE ONE.

BY KIYOSHI TORII.

From a coloured print

Size of original: 1 foot 10 inches by 1

Owned by Mr. Hideo Takamine, Tokyo

(See Page 82.)


大和錦品盡司島居清信
松
風

PLATE 83.

A BEAUTY IN THE RAIN.

BY KIYONOBU TORII.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 1 foot 8¾ inches by 11 inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 81.)

PLATE 83.

A BEAUTY IN THE RAIN.

BY KINOSOBI TOKIO.

A painting in colours on paper, mounted as a kakemono.

Size of original, 1 foot 8½ inches by 11 inches.

Owned by Mr. Hideo Takamine, Tokyo.

(See Page 81)

指くゝと子供の傘を
かりもまとは
ぞんをよろこぶ
濡女うの形



鳥居清信

PLALE 84.

BEAUTIES AND YOUNG GIRLS.

BY KIYOMASU TORII.

From a coloured print.

Size of original: 1 foot by 1 foot 5¼ inches.

(See Page 84.)

PLATE 54.

BEAUTIES AND YOUNG [illegible]

BY KAYONAGU TOKII

From a coloured print

Size of original: 1 foot 3½ inches by 1 foot 5½ inches

(See page 84.)



PLATE 85.

A CONJURER PLAYING IN A HALL.

BY KIYOMASU TORII.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 1 foot 5¼ inches by 1 foot 10¾ inches

Owned by Baron Ryûichi Kuki, Tokyo.

(See Page 85.)

PLATE 53

A COMPARER PLAYING IN A HAREM

BY KIYONAGA TORII

From a painting in colours on paper; mounted as a kakemono

Size of original: 1 foot 5½ inches by 1 foot 10½ inches

Owned by Baron Kyūichi Kuki, Tokyo



PLATE 86.

A BEAUTY.

BY KIYOMASU TORII.

From a painting in colours on paper, mounted as a *kakemono*.

Size of original, 2 feet 6 inches by $8\frac{3}{4}$ inches.

Owned by Mr. Hideo Takamine, Tokyo.

See Page 85.

PLATE [illegible]

BY KIYONAGA TORII.

From a painting in colours on paper, mounted as a [illegible]

Size of original: 2 feet 6 inches by 8¼ inches.

Owned by Mr. Hideo Takamine, Tokyo.

See Page 85.



PLATES 87, 88.

A BEAUTIFUL LADIES.

BY KIYONAGA TORII.

From coloured prints.

Size of originals: each 2 feet 2¾ inches by 4½ inches.

(See Page 90.)




清長畫

清長画

PLATE 89.

USHIWAKAMARU AND JŌRURIHIMÉ.

BY KIYONAGA TORII.

From a coloured paint

Size of original: 1 foot 3 inches by 2 feet 6½ inches

(See page 90.)

PLATE 80.

STRUCTURAL AND DOCTRINAL

BY AIYOKADA JORH

Print a coloured plate

Size of original, 1 foot 4 inches by 2 feet 0½ inches


清長画
清長画
清長画

PLATE 90.

THE RECREATION OF MAN AND WOMEN.

BY KIYONAGA TORII.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 1 foot 4½ inches by 2 feet 2 inches.

Owned by Mr. Yôjirô Kuwabara, Kôbé.

(See Page 90.)

PLATE 90.


清長画

PLATE 91.

A BEAUTY FACING THE WIND.

BY KIYONAGA TORII.

From a painting in colours on paper; mounted as a *kakemono*.
Size of original: 4 feet 3⅛ inches by 7 inches.

Owned by Mr. Bunkyô Matsuki, Kôbe.

(See Page 90.)

PLATE 91.

A BELLY DANCE THE WORLD.

BY KINOSADA TORII.

From a painting in colours on paper, mounted as a kakemono.

Size of original, 4 feet 3½ inches by 2 inches.

Owned by Mr. Hankey Matsuki, Kobe.

(See Page 90.



PLATE 92.

A LADY UNDER THE BLOSSONS.

BY KIYOMOTO TORII.

From a painting in colours on silk; mounted as a *kakemono*.
Size of original: 2 feet 11⅛ inches by 1 foot 3 inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 91.)

PLATE 92.

A LADY UNDER THE INFLUENCE.

BY KIYOMOTO TORII.

Print a painting in colours on silk; mounted as a kakemono.

Size of original, 2 feet 11⅛ inches by 1 foot 3 inches

Owned by Mr. Hideo Takamine, Tokyo.

No. 192 of



PLATE 93.

DANCERS.

BY KIYOMITSU TORII.

From a painting in colours on wooden-tablet.

Size of original: 6 feet 6 inches by 3 feet 10¾ inches.

Owned by the Shrine, Kishibojin, Zôshigaya, Tokyo.

(See Page 93.)

PLATE 93.

DAYAKS.

BY KROMRIS TORR.

From a painting in colours on wooden tablet

of original, 6 feet 6 inches by 1 foot 6½ inches.

[illegible] by the Rhenish Missionary Society, Leipzig.

[illegible] 93.





PART EIGHT.

CHAPTER I.

SHIGENAGA AND SHIGENOBU NISHIMURA.

Shigenaga. Although it is said by certain authorities in *Ukiyoyé Bikô*, etc., that Shigenaga Nishimura had commonly been called Magosaburô, we think this is a mistake which arose from confusing his name with that of Toyonobu Ishikawa. Shigenobu was sometimes known by the name of Senkwadô, and was an expert in Ukiyoyé painting, while, at the same time, he was preparing single-sheet pictures and drawing illustrations for picture-books. We cannot determine how or under whom he learned the Ukiyoyé methods, because the opinion advanced by the author of *Kôgwa Bikô*, which makes him to have been a disciple of Kiyonobu, founder of the Torii school, is met with reasonable objections by other writers. He died, when he was more than sixty years of age, on the 27th day, 6th month, 6th year of Hôreki (1756). Illustrations made by him, may be found in *Yedo Miyagé*, a picture-book (2 volumes), and in *Imayô Shokunin Zukushi Hyakunin-isshu* (1 volume). We now give here one picture from *Yedo Miyagé*, entitled "A Scene at Uyeno" (Fig. 73.), to show the style he endeavored to follow. We feel rather regretful that we have been unsuccessful in our search for his paintings; but this is due to the fact that his extant productions are very few in number.

Shigenobu. Details of the life of Shigenobu are not known. We may be led to think that he was a son of Shigenaga, but this is mere supposition, based upon the fact that lacquery pictures by him are now extant; if there are not many of them. As an example of such pictures, we reproduce here the lacquery picture, representing Yûgiri, a renowned courtezan (Fig 74.).



Fig. 73. From Yedo Myage.



Fig. 74. Yûgiri, Umshiyé.

CHAPTER II.

TOYONOBU AND TOYOMASA ISHIKAWA.

Toyonobu. Toyonobu Ishikawa, a native of Yedo city, in early life was known by the name of Shigeyasu Nishimura, while his familiar name was Magosaburô. About the time of Hôreki, he married a daughter of a certain hotel-keeper who made him his successor in that occupation, when he assumed the name of Shichibei. Toyonobu also used the name, Meijôdô Shûha. His accomplishment in the art of drawing Ukiyoyé pictures, was acquired under the tutorship of Shigenaga Nishimura, and he was able to stand as a rival of Masanobu Okumura and Kiyoharu Kondô during the Hôreki period, while his lacquery pictures, especially, were received with much appreciation by all people. He also prepared illustrations for picture-books. While his upright character restrained him from personally leading a loose life with dissolute companions, he was, nevertheless, successful in depicting the manners and customs of both sexes, as a leading master of his school, in his pictures of actors and beautiful women. He died on the 25th day, 5th month, 5th year of Temmei (1785), at the age of seventy-five. He had a worthy son, Rokujuyen Masamochi by name, who is known as a satirical poet and a master of our native classical literature. Toyonobu prepared illustrations for the following books: *Kyôka Manzaishû* (2 volumes); *Ye-*

hon Suyetsumuhana (2 volumes); *Yedo Murasaki* (3 volumes); *Chiyo-no-Haru* (3 volumes); *Hana-no-yukari* (2 volumes); etc. We give here one illustration from the second volume of *Hana-no-yukari*, it is called "A Scene in a Shower" (Fig. 75.), as an example of his painting. An example of his productions during the time when he called himself by the name of Magosaburô Nishimura, may be seen in the picture, "Hotei" (Fig. 76.); and we give one more, an oblong picture representing "Boy Playing Foot-ball" (Fig. 77.), from his works under the name of Shûha. From his original pictures, we have selected for reproduction, "A Wandering Priest Under a Willow-tree" (Fig. 78.), and "Beauties Playing with Fireflies" (Plate 94.). We have endeavored, in making these selections, to give at least one specimen of his various kinds of productions.

Toyomasa.

No account of Toyomasa Ishikawa's life has been left to us. A writer in *Ihon Zôho Ukiyoyé Ruikô* says: "He produced single-sheet pictures. Perhaps a son of Toyonobu." We do, sometimes, find such single-sheet pictures by him: as an example, we reproduce here one scene from "Hunting for Maple-leaves," a farce (Fig. 79.).

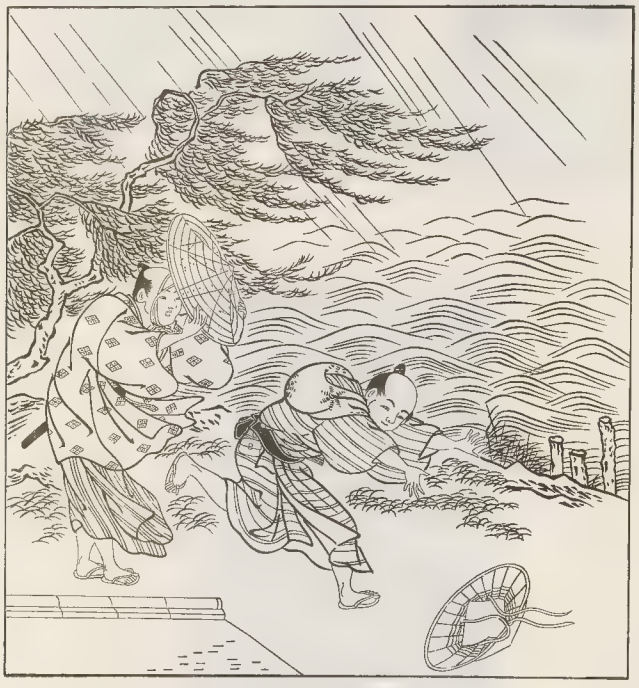


Fig. 75. From Yehon Hana-no-yukari.



Fig. 76. Hotei



Fig. 77. Boy Playing Foot-ball.



Fig 78. Wandering Priest under a Willow-tree.



Fig. 79. Hunting for Maple-leaves, a Farce.

CHAPTER III.

KORYÛSAI ISODA.

Life of Koryûsai.

Koryûsai Isoda, whose real name was Masakatsu but who was commonly called Shôbei, was a man who was cared for by the Tsuchiya family, Yedo. He called himself, sometimes, Tôto Yagenbori Inshi. He studied the principles of the Ukiyoyé school under Shigenaga Nishimura, and during the Meiwa period (1764–1771) produced single-sheet pictures depicting the conduct of famous courtezans. The author of *Kogwa Bikô* says: "As usual, he puts a young girl by the side of the courtezan. His style of painting is not of a low order, but we must admit that he evinces a certain weakness in drawing the countenances of the women in his single-sheet pictures almost exactly the same in every case, making no conspicuous difference between young and old." *Ihon Zôho Ukiyoyé Ruikô*, in its description of Koryûsai, says: "In his time, it was a popular fashion to join the single-sheet pictures together lengthwise, especially in the case of those whose subjects were chosen from among the courtezans in Yoshiwara, and to make borders for these pictures just like *kakemono*, precisely the same as for the so-called Hashira-kakushi" (pillow covers). It is said that Koryûsai changed his style of painting, discontinuing the Ukiyoyé method, after he received the title of Hokkyô; but we think he produced Ukiyoyé pictures after that time, only he refrained from publishing them as prints, for we frequently find his original pictures, in Ukiyoyé style, which bear the signature, "Koryûsai of. Hokkyô Rank." *Kogwa Bikô* counts him among the artists of low rank, but we look upon him as one of the excellent masters of the Ukiyoyé school, and this after examining a large number of his extant works. We cannot fix either the date of his birth or that of his death. Among novels of the *kibyôshi* class illustrated by him, we may mention the following: *Matsudaké-uri Oyakata*; (2 volumes); *Ichikawa Goryû Tsuizenki*; *Sansai Kurijuzu Shibaraku;* etc. Picture-books illustrated by him comprise the following: *Konzatsu Yamato Soga* (3 volumes, outline sketches displaying a great variety of subjects); *Fûryû Ryaku Genji* (1 volume); etc.

Extant Works by Koryûsai.

Pictures by Koryûsai are refined and excellent in their brilliant brushwork and colouring, although some severe critics say that he represents what should be varying countenances of women, in his single-sheet pictures, in exactly the same way; but this adverse remarks is applicable not only to Koryûsai. A large number of the Ukiyoyé artists have this defect in common; but who can refrain from expressing admiration for Koryûsai's workmanship when he looks at the pictures reproduced here? "Men and Women Walking in the Snow" (Plate 95.); Two plates of "A Beauty and a Young Lad," enacting the parts of the Old Couple in the Takasago *Nô* Dance (Plates 96. and 97.); "Female Komusô" (a Komusô is a *samurai* who had been dismissed from service for some offense, and travels about in the disguise of a begging minstrel), and "Beautiful Women in the Snow" (Plate 98.). The last ones, especially, are not to be approached by other artists in the composition of the pictures, the poses, the originality, and the consummate taste. *Konzatsu Yamato Soga* is typical of the productions during the time when he discontinued Ukiyoyé painting, as tradition says, and the technique is a little different in its character, although the theme of the picture is carried out in an interesting manner with a few strokes. As a specimen of this kind of painting, we give here one picture from the book; it is entitled: "Agemaki and Sukeroku" (Fig. 80.).



Fig. 80. Agemaki and Sukeroku.

CHAPTER IV.

HARUNOBU SUZUKI.

Life of Harunobu.

Harunobu Suzuki, or, as he was commonly styled, Jihei Hozumi, was a native of Yedo city and sometimes made himself known by the name of Chôyeiken. He was an excellent master of Ukiyoyé, having studied under Shigenaga Nishimura. In the early part of the Meiwa period (about 1764) illustrated calendars, in printing which five or six blocks were sometimes used, began to come into popularity. Harunobu observing this, made special effort to produce elegant pictures for wood-cut printing, instead of the lacquery pictures and red pictures which had been used until that time. In *Neboké Sensei Bunshû*, or "Collection of Prose and Poetry written by Neboké Sensei," published in the 4th year of Meiwa (1767), we find a Chinese poem, having for its theme the single-sheet pictures painted by Harunobu, which may be rendered in English as follows: "Suddenly the pictures intended for wood-cut printing in the Eastern Capital, have become greatly changed. At the present time, single-sheet plates in red colour find no customers. Why do not the artists of the Torii school excel Harunobu, who represents every mood of men and women by his pictures in the fashionable style?" As may be inferred from reading this quotation, the modern art of wood-cut printing was cultivated by Harunobu to such an extent that we may fairly call him the founder of it. We must bear in mind his exploit in revolutionising the Chinese style of painting and wood-cut printing. A writer in *Zôho Ukiyoyé Ruikô* says: "Harunobu did not paint pictures of actors during his whole life, for he declared: 'I am a painter of Yamatoyé; why should I lower my dignity by depicting such humble fellows who are little better than mendicants?' But another writer, in a different edition of the same book, remarks: "Although he may have used such words, someone has told me that he has seen

a portrait of an actor, Danzô Ichimura, by Harunobu." We also find it stated in *Ukiyo Gwajinden*, that Harunobu sometimes painted pictures relating to actors. From these remarks, we may reasonably assume that he did produce paintings which treated of actors, although the number of such canvases may have been small. Several authorities affirm that Harunobu was exceedingly popular with all classes of people when, in the 6th year of Meiwa (1769), he prepared single-sheet pictures relating to the contemporary Beauties. He died on the 15th day, 6th month, 7th year of Meiwa (1770). Authorities differ as to his age: according to *Ukiyo Gwajinden*, it was forty-six; *Meijin Kishinroku* gives it as fifty-three; while *Ukiyoyé Bikô* declares he was sixty-nine when he died; but we think the first statement is the most trustworthy.

Second Harunobu and Yoshinobu Komai.

According to *Kogwa Bikô*, Harunobu's name was inherited by another artist, but we do not find any confirmation of this statement in other records. Harunobu had a pupil, Yoshinobu Komai by name, whose life is totally unknown to us, although his extant productions are to be seen; yet they are very rare. We give here one plate, "Beauties," from a set of *genre* pictures relating to the Twelve Months (Fig. 81.).



Fig 81 Beauties.

Extant Works by Harunobu.

Harunobu left many illustrations for picture-books. To mention them, there are: *Seirô Bijin Awasé* (5 volumes); *Haru-no-Yuki* (3 volumes); *Haru-no-Tomo* (3 volumes); *Také-no-Hayashi* (3 volumes); *Yehon Shogei Nishiki* (3 volumes); *Yehon Hana Katsura* (3 volumes); *Yehon Sazaré-Ishi* (3 volumes); *Yehon Chiyo-no-Matsu* (3 volumes); *Yehon Ukiyo Bukuro* (2 volumes); *Yehon Haru-no-Nishiki* (2 volumes); *Yehon Yachiyo Gusa* (3 volumes); *Yehon Buyû Nishiki-no-Tamoto* (3 volumes); *Yehon Iroha-Uta*; *Yehon Kokinran*; *Yehon Yedo Miyagé* (3 volumes). It seems that he did not turn his attention to illustrations for *kibyôshi*; but he left some illustrations in *Ameuri Tsuchihei-Den* (1 volume), a kind of *sharehon*. Of the picture-books which have just been named, the first one, namely, *Seirô Bijin Awasé*, is the most elaborate in colouring and in the value of its illustrations; so that from it we may learn the special style originated by Harunobu. We reproduce here, as examples of his painting, "Beautiful Women Playing with a Small Bow," in two plates, joined (Plate 99.); "A Beautiful Woman and Flowers." and "A Beautiful Woman Reading a Letter," two oblong pictures (Plate 100.); a picture of "A Flower Girl," designed for a wood-cut print (Plate 101.); and one original picture, "Beautiful Women and Iris Flowers" (Plate 102.)

Kôkan Shiba. Kôkan Shiba (from 4th year of Yenkyô to lst year of Bunsei, 1747–1822) is said to have been a pupil of Harunobu. It is specially stated, in his book entitled *Kôkwai-ki*, that he once intended to produce single-sheet pictures relating to fashions among women, to which he purposed affixing the name of Harunobu, as a forgery: but this man belongs rather to the Dutch school of painting than among the Ukiyoyé artists. Inasmuch as his exploits, in the way of Art, must be assigned to the history of European painting and etching in our country, we shall omit his name from this series. Zenkichi Nagata, a disciple of Kôkan, belongs in the same category as his master.

CHAPTER V.

FUSANOBU TOMIKAWA.

Life of Fusanobu. Fusanobu Tomikawa was another of Shigenaga Nishimura's pupils. He was a man who had been born in the Yamamoto family, and was commonly called Kuzayemon Maruya (in *Aohon Nempyô*, the first name is given as Kuyemon). Sometimes, he used the name, Ginsetsu, and, by calling, he was a seller of popular novels and paintings. The Yamamoto family is one that has been well known from ancient times, for we find the name in *Yedo Kanoko*, published in the Teikyô period (1684–1687); but in Fusanobu's day its fortunes were in rather a bad way, and he himself at last became so impoverished that he was compelled to close his shop. At that period there was



Fig. 82. From Saru-mawashi Haru-wa Hana-muko.

a wide demand for the popular forms of literature, *akahon* and *kurohon*. Fusanobu wrote some of these novels and prepared illustrations for others; in his artistic work imitating the style of the Torii school during the Hôreki and the Meiwa periods (1751–1771). He also painted a large number of single-sheet pictures. The so-called Mamé-yé, literally, "Bean Pictures," were a speciality of Fusanobu and Kiyotsuné Torii. It is not certain when Fusanobu died. Tayenosuké Yamamoto, a pupil of his, for a time called himself "Second Ginsetsu," but subsequently became a disciple of Hokusai Katsushika (who will be discussed hereafter), and changed his name to Hokuga. Fusanobu had a son named Chôbei, and two daughters. Chôbei became an expert in the art of carving blocks for wood-cut printing.

Popular Literature by Fusanobu.

Fusanobu was either author or illustrator, and often both, in preparing a large number of popular novels; but scarcely any of them are now to be found, nor have we been able to secure any of the so-called "Bean Pictures" or his original compositions; hence we cannot minutely discuss the style of painting followed by him. We reproduce here one illustration from the *kibyôshi* entitled *Saru-mawashi Haru-wa Hana-muko* (Fig. 82.), in which we find some characteristics resembling the methods of the Torii school.

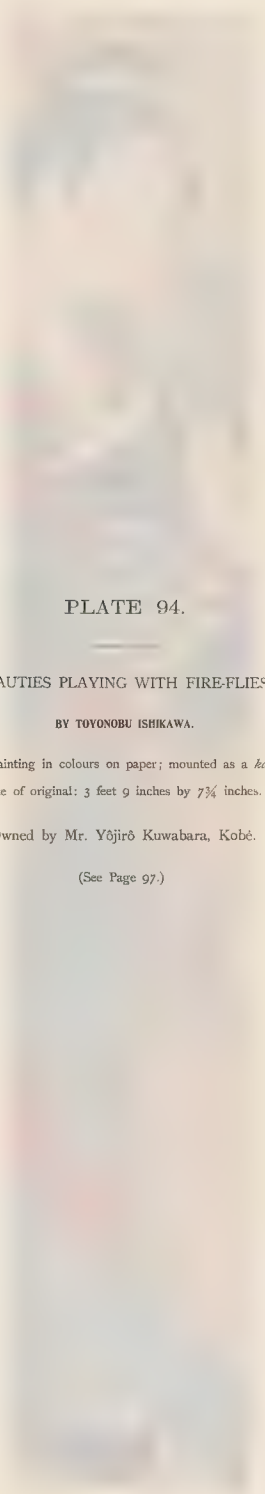


PLATE 94.

BEAUTIES PLAYING WITH FIRE-FLIES.

BY TOYONOBU ISHIKAWA.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 3 feet 9 inches by 7¾ inches.

Owned by Mr. Yôjirô Kuwabara, Kobé.

(See Page 97.)

PLATE 91.

BEAUTIES PLAYING WITH HOLLYHOCKS

BY TOYONOBU ISHIKAWA.

From a painting in colours on paper; mounted as a

Size of original: 3 feet 9 inches by 7¼ inches

Owned by Mr. Yôjirô Kuwabara, Kobe

(See Page 97)

PLATE 95.

MEN AND WOMEN WALKING IN THE SNOW

BY KORYŪSAI ISODA.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 2 feet 9 inches by 1 foot 2⅛ inches.

Owned by Baron Koyata Iwasaki, Tokyo.

(See Page 99.)

PLATE 99.

[illegible] AND MOUNT HAKONE IN THE SNOW.

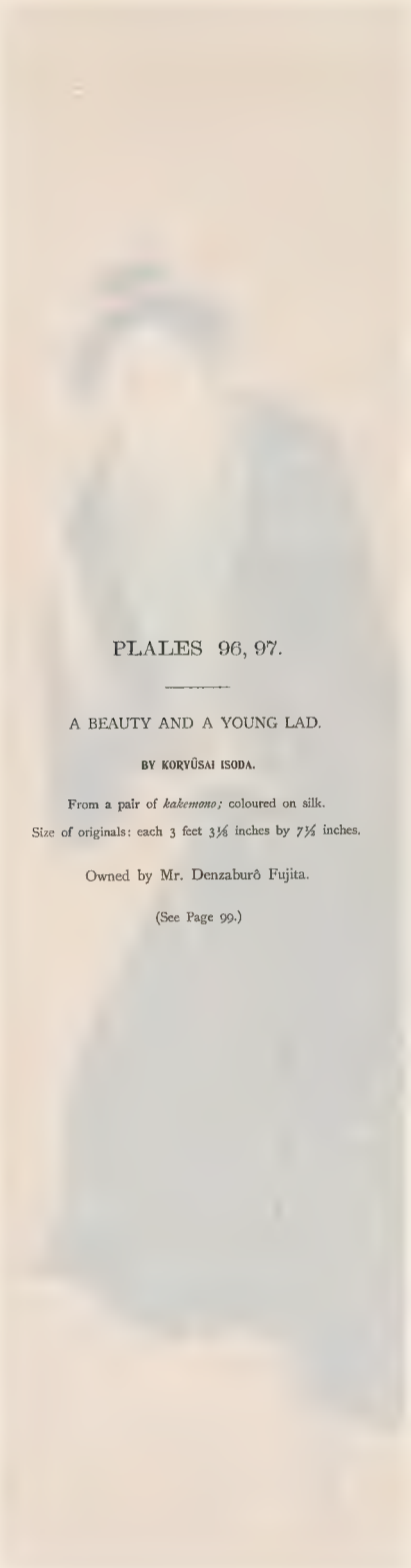
BY KOBAYASHI KIYOCHIKA.

[illegible]

Owned by Baron Koyata Iwasaki, Tokyo.

[illegible] 99)





PLATES 96, 97.

A BEAUTY AND A YOUNG LAD.

BY KORYŪSAI ISODA.

From a pair of *kakemono;* coloured on silk.

Size of originals: each 3 feet 3⅛ inches by 7¾ inches.

Owned by Mr. Denzaburô Fujita.

(See Page 99.)

PLATES 96, 97.

A BEAUTY AND A YOUNG LAD.

BY KORYŪSAI ISODA.

From a pair of *kakemono*; coloured on silk.

Size of originals: each 3 feet 3½ inches by 7½ inches

Owned by Mr. Denzaburo Fujita.

(See Page 99.)


洛陽湖龍齋画


法橋湖龍齋画

PLATE 98.

FEMALE KOMUSÔ: BEAUTIFUL WOMAN IN THE SNOW.

BY KORYÛSAI ISODA.

From coloured prints.

Size of originals: each 2 feet 2¾ inches by 4½ inches.

(See Page 99.)

PLATE 95.

FEMALE ROBINSON: BEAUTIFUL *WOMAN* IN THE *SNOW.*

BY KORVUSAI ISODA.

Plate coloured plain.

Size of original, each 2 feet 3½ inches by 1 foot 10½ inches.

See Page 99



PLATE 99.

BEAUTIFUL WOMEN PLAYING WITH SMALL BOWS.

BY HARUNOBU SUZUKI.

From a coloured print

Size of original: 8 inches by 1 foot 9½ inches

(See Page 101)

PLATE 98A.

BEAUTIFUL WOMEN PLAYING WITH SMALL BOYS

BY HARUNOBU SUZUKI

From a coloured print

Size of original: 8 inches by 11 feet 9½ inches

(See Page 101)





PLATE 100.

A BEAUTUFUL WOMAN AND FLOWERS:
A BEAUTIFUL WOMAN READING A LETTER.

BY HARUNOBU SUZUKI.

From coloured prints.

Size of originals: each 2 feet 2¼ inches by 4¼ inches.

(See Page 101.)

PLATE 100.

A BEAUTIFUL WOMAN AND FLOWERS

A BEAUTIFUL WOMAN READING A LETTER.

BY HARUNOBU SUZUKI

From coloured prints.

Size of originals, each 2 feet 2½ inches by 1ft 1½ inches.

(See Page 101.)


鈴木春信画
鈴木春信画

PLATE 101.

A FLOWER GIRL.

BY HARUNOBU SUZUKI.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 1 foot 3 inches by 10⅛ inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 101.)

PLATE 101.

A FLOWERING CHECK.

BY MORIKUNI SUGIMURA.

Size of original: 1 foot 3 inches by 10 inches.

Owned by Mr. Hideo Takeuchi, Tokyo.

Page 101.


鈴木春信筆

PLATE 102.

BEAUTIFUL WOMEN AND IRIS FLOWERS.

BY HARUNOBU SUZUKI.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 2 feet 10⅞ inches by 10¾ inches.

Owned by Mr. Ichizô Hattori, Kôbé.

(See Page 101.)

PLATE 109.

PEACH-BLOSSOM WOMEN AND IRIS FLOWERS

BY HARUNOBU SUZUKI.

A painting in colours on paper: mounted as a kakemono.

Size of original: 2 feet 10⅞ inches by 10⅞ inches.

Owned by Mr. Ichizō Hattori, Kōbe.

(See Page 101.)





PART NINE.

TORIYAMA SCHOOL.

Connection Between the Toriyama and the Kitagawa Schools.

The way in which the Toriyama school sprang from the Kitagawa school, resembles the manner in which the Katsugawa school was developed from the Miyagawa. Utamaro Kitagawa was one of the most excellent artists in the Ukiyoyé style of painting, and the characteristics of his work were widely divergent from those of his father, Sekiyen Toriyama: hence, we think it is not correct to deal with Utamaro under the Toriyama school. Moreover, since these two sub-schools continued separate, yet side by side, we consider it to be proper to treat them as different divisions of our subject. Therefore, we shall now proceed to discuss the Toriyama school; excluding the Kitagawa, founded by Utamaro Kitagawa.

CHAPTER I.

TORIYAMA SCHOOL.

Life and Disciples of Sekiyen.

Sekiyen Toriyama's family name was Sano and his real name Toyofusa. He studied painting under Chikanobu Kanô:—according to *Ihon Zôho Ukiyoyé Ruikô*, the name of this master was Gyokuyen Chikanobu, sometimes called Josen; died on the 6th day, 1st month, 13th year of Kyôhô, 1728, at the age of sixty-nine. *Kanô Keizu Kôhon* says: "Gyokuyen Suyenobu resided at the back of the shrine, Ushi Tenjin, in Koishikawa district; died in the

3rd year of Kwampô, 1743," and "Kyûhaku Kanô was followed by Gyokuyen." We must make further research before we can determine whether the words, 'Sekiyen's tutor,' point to this artist or not. After his preliminary tuition, he began to prepare Ukiyoyé pictures in his own style and his name came to be well known among all classes. *Ihon Zôho Ukiyoyé Ruikô*, quoting from *Chirizuka Banashi*, says: "About the beginning of Hôreki, the artist, Sekiyen Toriyama by name, painted portrait of Kiyosaburô Nakamura, an actor who took female parts, on a rough wooden board, about two and a half feet long by ten inches wide, framed it and affixed the picture to the front pillar (by the side of the incense-burner) in the temple, Kwannon-dô, Asakusa. People took a fancy to it and it was widely discussed. This was probably the first example of the modern style of portrait painting in the City of Yedo." Sekiyen also painted for the shrine, Hikawa Jinsha, in Koishikawa, a picture, framed, which represented Fan K'uai breaking the gate; for the shrine, Yushima Tenjin, a picture, likewise framed, of Tokimuné pulling off the sleeve of Yoshihide's armour; and for the shrine, Kishibojin at Zôshigaya, a framed picture of Hikoshichi Ômori. He died, of disease, on the 3rd day, 8th month, 8th year of Temmei (1788). On his death-bed he made an epigram, which may be rendered thus: "Oh, by the light of the moon in the autumn sky, please notice the fading away of the colour under the stroke of the blending brush!" He had a son, Toyoaki Toriyama, and a daughter whose name was Sekiryû. Toyoaki is the artist who is widely known by the name of Utamaro Kitagawa.

Sekiyen had the following named pupils: Harumachi Koikawa, Shikô Momokawa (both artists will be discussed fully hereafter), Tôyen (in *Ukiyo Gwajinden*, it is stated that he "had been skilful in satirical poetry, following the style of his tutor"), Yenshi, Sekichô, Sekichû, Gessha, Yenji, Sekifu, Sekko, Shûkô, Sekiyei, (this list of nine artists' names is copied from the genealogical table in *Ihon Zôho Uki-*



Fig. 83. From Kwaji Hiken.

yoyé Ruikô), et als. Of them, Harumachi and Shikô were the most excellent. Jugé Sekijô, a writer of popular literature (whose common name was Gorobei Kajiwara, and who was sometimes called Shichû Sanjin, a man belonging to a military family in the feudal state of Yamagata), was also skilful in painting, following the style of Sekiyen.

Extant Works by Sekiyen.

Sekiyen illustrated many picture-books: among them may be mentioned, *Toriyamahiko* (2 volumes); *Yehon Hyakki-yakô* (15 volumes); *Kwaiji Hiken* (3 volumes); *Gwazu Seiyû-dan* (3 volumes); *Suiko Gwasenran* (3 volumes); *Sekiyen Gwafu* (1 volume). Of these, the first mentioned, *Toriyamahiko*, is in coloured prints, and the shading of the colours is done by wiping the block; this process was tried, for the first time, with this book (the blocks were made by a block-cutter named Yenkôdô Tôyei, and the printing was done by a man named Kwakusetsuwô Nanki). This novelty, originated by Sekiyen, met with marks of warm appreciation from all people. To show his style of painting, we give here an illustration from *Kwaiji Hiken* (Fig. 83.).

CHAPTER II.

HARUMACHI KOIKAWA.

Life of Harumachi: His Disciples.

Harumachi Koikawa, real name Tadasu Minamoto, was born in the Kurahashi family and commonly known by the name of Juhei. Being one of the military attendants upon Matsudaira Tango-no-kami (a certain authority describes this personage as Awa-no-kami), the feudal lord of Kojima, Suruga province, Harumachi was caretaker of his lord's mansion. He became a writer of the popular style of novels, known as *kibyôshi*. His work was full of wit and humour and was published under the name of Harumachi Koikawa. By the name of Sakenouyé Furachi, he also made himself known as a satirical poet. At other times, he used the names, Kotobuki Sanjin and Shunchôbô. He was a good hand at Ukiyoyé pictures, having studied under Sekiyen Toriyama, and added his own illustrations to the novels which he wrote. In the "Twenty-three Masterpieces of *Kibyôshi*," selected by Shikitei Samba, there were included seven of Harumachi's productions, namely, *Kinkin Sensei Yeigwa-no-Yumé* (2 volumes, illustrated by himself); *Kômansai Angya-nikki* (3 volumes, illustrated by himself); *Sanjô Zôrinso* (3 volumes, illustrated by himself); *Sambukutsui Murasaki Soga* (3 volumes, illustrated by himself); *Kusunoki Muda-iki* (3 volumes in an envelope, illustrated by himself); *Yorokobu Hûki Yezo-ôryô* (3 volumes, illustrated by Masayoshi); *Ômugayeshi Bumbu-ryôdô* (3 volumes, illustrated by Masayoshi). Harumachi died on the 7th day, 7th month, 1st year of Kwansei (1789), at the age of forty-six. A Chinese epigram, composed by himself on his death-bed, is inscribed on the left-hand side of his tombstone: it expresses this sentiment: "Toiling and rejoicing, I have lived during these forty-six years of my life. I shall escape from it just now, to rest on the empty bosom of Nature." He had a pupil whose name was Yukimachi Koikawa (according to *Aohon Nempyô*, he was commonly called Ichitarô Ogawa, and sometimes used the name, Riteitei. He was a follower of Harumachi Koikawa as a writer; but in the matter of art discipline, it is probable that he had received instruction from Utamaro Kitagawa, for he assumed the title of "Second Utamaro," and became the husband of Utamaro's widow. He wrote quite a number of *kibyôshi* during the Kwansei period. *Aohon Nempyô* also points out an author, Yoshimachi Koikawa by name, who was forty-one years old in the 5th year of Kwansei, and who wrote *kibyôshi* novels in that and the following years). *Ukiyoyé Bikô*

also mentions one *Yoshi*-machi (吉町) Koikawa as having been a disciple of Harumachi (particulars of this person are not obtainable; perhaps he is the same as the Yoshimachi (好町) just previously referred to, although the ideograph for *Yoshi* is different from that in the name of the former Yoshimachi); and again, *Zoku Ukiyoyé Ruikô* points out Katsumochi Inouyé as a pupil of Harumachi (it is likely that he flourished during the Temmei and Kwansei periods: single-sheet pictures by him are to be seen now).

Literary Productions and Pictures by Harumachi.

Besides the seven works already mentioned by title, Harumachi wrote a large number of other *kibyôshi*. As an example of the kind of pictures he tried for his illustrations for novels, we reproduce here "Kimbei Kanamuraya's Dream in a Brothel" (Fig. 84.), one picture from *Kinkin Sensei Yeigwa-no-Yumé*. We have no information about Harumachi's single-sheet pictures, and we have been unable to find any of his original compositions.



Fig. 84. From Kinkin Sensei Yeigwa-no-Yumé

CHAPTER III.

SHIKÔ MOMOKAWA.

Extant Works by Momokawa: His Disciples.

Shikô Momokawa was also called Yeishôsai Chôki. According to one tradition, his first name was Shikô, which he afterwards altered to Chôki (this is the opinion given in *Ukiyoyé Ruikô*). Following another tradition (*Aohon Nempyô*), the particular details of his life are not known, but we may assume that he was a pupil of Sekiyen Toriyama, and that during the interval from 7th year of Temmei to 2nd year of Bunkwa

(1787–1805), he drew illustrations for a large number of *sharehon* and *kibyôshi*, while at the same time he produced single-sheet pictures; this we know from his productions now extant. It is said that he sometimes worked as a copyist of *kibyôshi* for printing. The style of painting displayed in his single-sheet pictures somewhat resembles the methods of the Kitagawa school, yet his original productions, so a writer in *Ihon Ukiyoyé Ruikô* says, follow the style of Hokusai Katsushika.

We shall now give examples of Shikô's paintings, by reproducing the following: "The Festival of The Weaver," on the 7th day of the 7th month, old style, one of the five annual festivals (Fig. 85.); "A Scene in the Dissolute Quarters" (Fig. 86.); and "A Beauty Playing with a Cat," from an original picture (Plate 103.). He had a pupil who bore the name of Ichirakusai Chôshô. In *Ihon Ukiyoyé Ruikô*, it is said: "he prepared single-sheet pictures, but of inferior character." We cannot, at present, give further information about his life or productions.

The popular literature which was illustrated by Shikô was very great in the number of volumes, but we think it is needless to mention the titles here.



Fig. 85. The Festival of the Weaver.



Fig. 86. A Scene in the Dissolute Quarters.



PLATE 103.

A BEAUTY PLAYING WITH A CAT.

BY SHIKÔ MOMOKAWA.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 2 feet 6¾ inches by 1 foot 2¼ inches.

Owned by Mr. Yôjirô Kuwabara, Kôbé.

(See Page 109.)

PLATE 108.

A BEAUTY PLAYING WITH A CAT

By SHIKO MORIKAWA.

Painting in colours on paper, mounted as a kakemono
of one roll: 2 feet 6½ inches by 1 foot 2½ inches.

Owned by Mr. Yōjirō Kawabata.

(*See Page* 122.)



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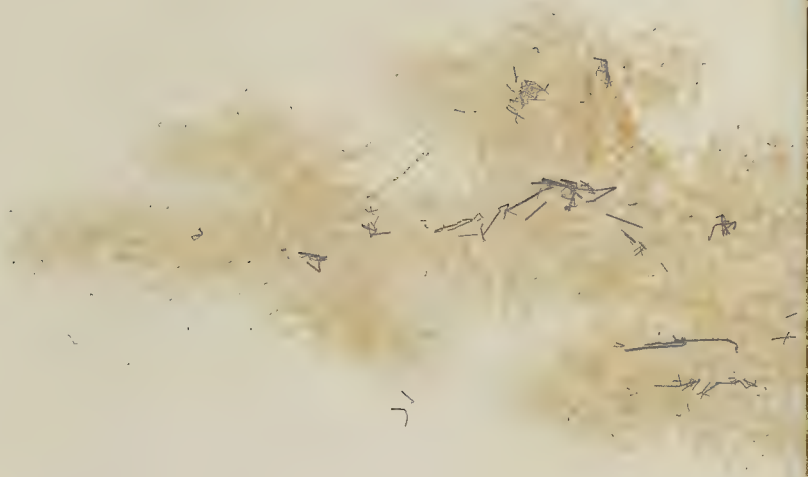
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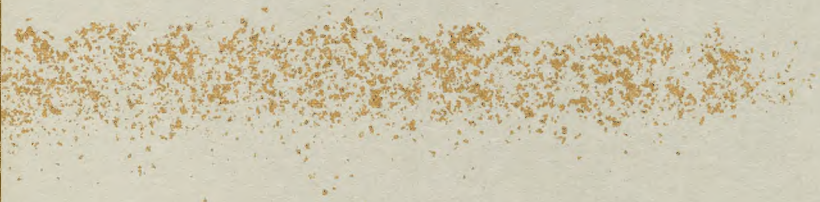
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